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PAGAN
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Introduction To The Old Religion

Lesson 7

Anon

1. Magic In The Craft
    1. Working Definition
        1. Magic is the craft of shaping and has been defined as "the art of changing consciousness at will".
            1. The art of changing consciousness at will is a demanding one, needing long and disciplined apprenticeship.
                1. The outward acts of waving a wand, lighting a candle, or crooning a rhymed incantation, are meaningless without the proper mental preparation.
                    1. But when the force of a trained awareness is behind the gestures, they are far more than empty motions.
    2. The Witch as Cosmic Artist
        1. We exist on this plane as multi-faceted jewels, which conceal a spark of the essence of the Goddess in the heart of each jewel.
            1. Each facet of the jewel that is ourself is likened to shells, or "bodies" in which we wrap the heart of our jewel.
        2. These "bodies" are divided into two groups.
            1. The Individuality
                1. Upper Spiritual- Consists of pure or abstract Spirit. Sometimes call the 'Divine Spark', it is substance and energy from the Great Unmanifest which we symbolize with the archetype of the Goddess.
                2. Lower Spiritual- This is the individualized spirit which has separated from the abstract. This is where the spirit embarks upon it's own journey of self-discovery. And where it eventually returns before it adds its experiences to the Great Whole and rejoins it as a drop in the endless ocean of being.

3. Upper Mental- This is the realm of the abstract mind. Individualized spirit begins to be self-aware, and form polarities which lead to the development of the personality.

2. The Personality
    1. Lower Mental- The person develops a concrete mind held together by form and memory.
    2. Upper Astral- Level of abstract emotions. Attraction of polarities leads to a desire for union.
    3. Lower Astral- Level of instincts and passions. A desire to attract other polarities and to possess things develops.
    4. Etheric Body- Tenuous energy-web of near-matter which links the Physical with the subtler planes. Without the Etheric body to hold the physical body together, individual sparks of the spirit cannot manifest on the physical plane.
    5. Physical Body- Made of dense matter.

3. Taking a broad look at the Personality, we find that it is an instrument, or machine, consisting of three distinct 'bodies'.
    1. These 'bodies' are built up during one incarnation and discarded in the Summerland after they have served their purpose.
        1. A physical form that naturally moves and acts on instinct and orders from your mind.
            1. This physical form has its own set of laws that govern it.
            2. It exists in time and space, and it has to be acted upon; it is not capable of thinking.
            3. We know that our body is not the cause of us, because it has to be acted upon to function. And anything that has to be acted upon is an effect, caused by something else.
        2. An emotional 'body', operating from laws similar to hydrodynamics.
            1. If our emotions become blocked, we are like a river whose flow is dammed up, building up untold pressure until some release occurs; or we go dead inside and stagnate, diseased and toxic to ourselves and others.
            2. Crafters know that pent-up emotions are to be released and understood, so that this constricted energy can be expressed for the purpose of validating our existence.
        3. A mental life, our unique world of personal thoughts, that is creative by nature, and has no limits except those it chooses to construct for itself.
            1. Since we exist in a Universal Mind that is all knowing and limitless, we know that limitation is not a universal law, but only exists in the individual use we make of these universal laws.

4. Our Personality is responsible for our being able to function on this plane and it is through our personality that we create the world around us.
    1. Without our input the world is neutral, colorless and meaningless.
        1. It is only when we assume the role of creators or artists and paint an image of the world in our minds, colored by our feelings, does the world affect us.
            1. This is way two people can have the same experience and respond in two entirely different ways.
        2. We constantly choose moment-by-moment what our world is like.
            1. A person who opts for a negative experience descends into a universe that contains all the potentially negative forces that are waiting to make up reality.
            2. And no matter what someone outside does to make it less negative, it will not change.

3. Having set up the polarity for a negative experience, the negativity acts as a magnet, attracting more and more negativity until it is overwhelming.
4. On the other hand, a person who opts for a positive experience, ascends into another universe, that immediately cooperates, and instantly, forces begin moving to manifest a positive result.

5. The main work of a person on the Path of Return is to integrate the creative aspects of the Personality under the guidance of the Individuality, or Essence, so that they can develop as a member of the universe in full harmony with the rest of it.
    1. When this happens the Seeker discovers an inner state of harmony where all actions begin corresponding to a deeper truth resident within.
        1. It is as though every thing flows naturally and easily.
            1. Even what had seemed 'impossible' before fades into non-existence and a new possibility takes its place.

2. Cultivation Of The Magical Personality
    1. Magic is the Craft of Witchcraft
        1. The power of magic should not be under-estimated.
            1. It works, often in ways that are unexpected and difficult to control.
                1. But neither should the power of magic be over- estimated.
                    1. It does not work simply, or effortlessly and it does not confer omnipotence.
    2. Learning to work magic is a process of neurological repatterning, of changing the way we use our brains.
        1. In order to manifest anything on the physical plane, it must be formulated and given life on the mental plane.
        2. Unless a person can concentrate his thoughts and desires down into a tightly controlled set of symbols, the mental plane has insufficient information to create what is desired.
            1. The Archtype of the Magician in the Major Arcanum of the Tarot deck teaches some valuable lessons in concentration.
                1. The traditional picture of the Magician shows a man dressed in a white robe, encircled by a belt in the shape of a snake holding its tail in its mouth, and he is wearing a cloak of vermilion.
                    1. He stands in a garden with four white lilies and five red roses, behind a table where he has laid out his magical tools.
                2. With his right hand, the Magician lifts a wand upward toward the sky. His left hand makes the universal gesture of attention, pointing with extended forefinger toward the fertile earth at his feet.
                    1. The message inherent in this gesture is that the Force of the higher levels flows through the Magician to whatever he gives his full measure of attention.
                3. The garden in which the Magician works represents the subconscious field.
                    1. It is from this subconscious field that the hidden powers come that the Magician directs in his quest for increased freedom.
                    2. These powers are symbolized by the lilies which stand for various aspects of truth and the roses which are symbols of human desire.
                4. The Magician is a transformer and transmuter of experience.
                    1. He cultivates the flowers in his garden, improving them and by force of his control of their development, takes them far beyond the conditions spontaneously provided by nature.
                    2. Taking things as he finds them, he watches until he perceives the underlying principle at work in what he observes. Then he applies that principle in novel

ways so as to produce a different situation.

3. The Language of the Old Belief, the Language of Magic, is expressed in Symbols and Images.
    1. Poetry, which is itself a form of magic, is magic speech.
        1. Spells and charms worked by witches in rhyme are truly concrete poetry.
        2. The American Indians would call them Songs of Power.
    2. Images bridge the gap between the verbal and non-verbal modes of awareness.
        1. They allow the two sides of the brain to communicate, arousing the emotions as well as the intellect.
        2. The vast storehouse of symbols, which embody all the possible realities of this universe is the subconscious mind.
        3. The Archtype representing the subconscious mind is the High Priestess.
            1. The High Priestess is depicted as a solitary woman, seated on a cube placed between two pillars of opposite colors. There is a veil hung between the pillars with pomegranites and hearts of palms woven into it.
                1. She is dressed in a white garment adorned with an equilateral cross on her breast and surrounded by a blue robe that flows down and out of the picture.
                2. She wears a silver crown, made of two crescents and an orb and holds a scroll in her lap.
            2. The message conveyed by the High Priestess is two-fold.
                1. First she represents memory. Everything that comes to the attention of the mind of her counterpart, the Magician, is recorded on her scroll.
                2. Like all languages, the records she keeps are symbols for the reality they represent and it is the second function that she represents that makes the knowledge available to the Magician.
                3. The imagery of water flowing through this tarot card is reinforced by the blue color of her robe, and the way it pools down at the bottom right side of the card and seems to flow off the card. Water is the universal symbol of the astral essence of the higher planes and just as waterways on earth served as highways of communication and commerce in the old ways, it is the astral essence that serves as a bridge between the different planes.
                4. In order to recall things stored in memory as written down on the High Priestess's scroll it is necessary to still the waters so that they become a mirror and reflect the images you are seeking.
            3. The ability to concentrate to the point where a still calmness in the mind is achieved, coupled with the images that surface from the subconsciousness leads to the point where new realities can be visualized.
4. All manifestations on the physical world are rooted in the mental and astral planes.
    1. In order to change your physical reality, you need to be able to use creative visualization to plant the seeds of your new reality in the higher planes.
        1. The Archtype of the Creative Imagination is the Empress of the Tarot deck.
            1. In direct contrast to the virginal High Priestess, the Empress is a pregnant matron. She is Venus, goddess of Love, Beauty, Growth and Fruitfulness.
                1. She is seated in a garden backed by trees, with a river cascading down a waterfall and forming a pool at her feet.
                2. Wheat grows at her feet and her gown is the color of Spring. She holds a copper shield with a dove on it and a sceptre of an orb divided on two and topped by a cross.
                3. A crescent moon is at her feet and a crown of 12 stars over her head. She wears a necklace of 7 pearls.

2. When the Magician is joined with the Empress, the cold virginity of the High Priestess is transformed into the rich fertility of Venus.
    1. The Empress is imagination, the mind's power to make new combinations from remembered experiences.
    2. What you make the object of your attention is what you become, sooner or later. Fix your attention on images of misery, poverty, and weakness, and their actual physical embodiments will become part of your surroundings.
    3. Change the patterns by attending to their opposites, and presently creative imagination, symbolized by the Empress, will begin to build you a new life and will impress even the conditions of your environment with new ideas.
    4. Remember, even your physical body is part of your environment.
5. The generation of mental images at the level of self-consciousness is a necessary forerunner of changing your circumstances, but it does not do any good if you do not prepare the ground for the seed to grow.
    1. Creating prosperity thoughtforms and then doing nothing to allow them to come through on the physical plane is as senseless as buying a high performance car without any tires.
        1. Getting control over your own environment is a necessary first step in preparing for the changes you are working for.
            1. Working with the resources at hand, you need to gain control over your environment.
                1. Physical and spiritual cleansing of your environment clears away the clutter of old worn-out thought- forms.
                2. Actively seeking out knowledge of how to effectively manage the conditions you are trying to bring about sends messages to your subconscious that you are serious in you work and ar not going to waste any gifts that come your way.
    2. Regulation and supervision are implied by every- thing in the Archtype of the Emperor.
        1. Supervision is overseeing. Thus the function of sight is chief among our senses.
            1. The Emperor is seated on a cube on the edge of a cliff overlooking a river which has worn a channel through the mountains turning them into the soil that serves as the base for the garden of the Emperor.
                1. He is dressed in armour, symbolizing his willingness to impress his will on his surroundings but he sits in a passive stance content to observe the conditions that exist before he acts.
            2. The quality of our vision or observations of how things are determines the course of our progress towards liberation.
                1. Unless we imagine, we do not really see.
                2. The mind is the true seer. Unless we learn to supplement what our eyes report with imagination based on other senses no true vision of the world can be made.
        2. Regulation is dependent on the ability to reason which is the second aspect represented by the Emperor.
            1. The basic function of reason is to oversee and control.
                1. Through the development of our ability to reason we learn to supervise and control our daily activities.
6. After we have learned to concentrate and visualize what we want to do using symbols from the unconscious and prepared for the work to manifest on the physical plane through observation and regulation of our daily lives we are ready to manifest our new reality through our Personality.

1. Our Personality is not what we truly are, but how we express our Inner Self. It is important that we work in accordance with the guidance of our true 'Essence'.
    1. The Archtype of the Hierophant represents the Self.
        1. The Hierophant sits between two pillars in a temple like the High Priestess.
            1. He is the Inner Self who is also the Emperor. Only the spheres of operation are different.
            2. The ministers kneeling before the True Teacher wear garments which are embroidered with the same flowers that appear in the garden of the Magician.
        2. The general meaning of the Hierophant is summed up in the word Intuition.
            1. Intuition is the Voice of the True Self.
            2. Genuine intuition is not a substitute for reason. It is a logical consequence of good reasoning.
            3. The inner Teacher wastes no time in fruitless endeavors to instruct the incompetent who will not take the trouble to observe, to remember, to imagine, or to reason.
        3. The Voice never speaks loudly and many fail to hear it over the clamor of their own thoughts.
            1. Practicing the listening attitude of mind leads to eventually hearing it.
            2. The fundamental practice is to be still when you wish the counsel of the Voice.
            3. Stop racking your brains when a seemingly insoluble problem confronts you. The harder you try the less likely you are to hear the answer.
7. Patterns appear when we have contrasting elements in what we are examining.
    1. The Tables of Correspondence (Spiral Dance) are based on the recognition that everything exists in relation to other things, and we use the process of discrimination to find the correspondences.
        1. The Archtype of the Lovers represents the process of discrimination.
            1. The tarot card of the Lovers shows an angel bestowing blessings upon a naked man and woman.
                1. The message here is that the self- consciousness and subconsciousness are equal and receive the blessings of the True Self.
                2. When there are no secrets between the two (nudity) they work in harmony under the guidance of the Self and can see the connections between seemingly unrelated facts.
8. The final ingredient needed in the development of the magical personality is the development of the magical will.
    1. Development of the Magical Will comes about as the result of synthesizing all the aspects we have been talking about so far.
        1. The Chariot is the Archtype of the Will
            1. The Chariot depicts a person standing in a chariot pulled by two sphinxes of opposite polarity, before a city surrounded by a wall. At the foot of the wall runs a river.
                1. The Charioteer is the Inner Self.
                2. The sphinxes represent the senses and the reins (which are invisible) by which he guides them represent the mind.
                3. The chariot itself is the physical body and it is drawn by the sphinxes.
            2. The starry canopy represents the celestial forces whose descent into matter is the cause of all manifestation.
                1. On the shield is the Hindu Lingam-Yoni symbolizing the union of opposites.

3. The charioteer is a victor.
    1. This card represents the conquest of illusion which comes about when the Self guides the personality.
2. The Magical Will is very much akin to what Victorian schoolmasters called character: honesty, self-discipline, commitment and conviction.
    1. Anyone who wishes to practice magic must be scrupulously honest in their personal lives.
        1. A bag of herbs acquires the power to heal because I say it does. For my word to take on such force, I must be deeply and completely convinced that it is identified with truth as I know it.
            1. In this sense, magic works on the principle that "It is so because I say it is so."
    2. Unless I have enough personal power to keep my commitments in daily life, I will be unable to wield magical power.
        1. To a person who practices honesty and keeps commitments, "As I will, so mote it be." is not just a pretty phrase; it is a statement of fact.

3. The Art Of Casting Spells
    1. Definition
        1. "A spell is a symbolic act done in an altered state of consciousness in order to cause a desired change."
            1. To cast a spell is to project energy through a symbol.
                1. Too often, the symbols are mistaken for the agent that casts the spell.
                    1. Props are useful at times, but it is the mind that works the magic.
            2. Correspondences between colors, planets, metals, numbers, plants and minerals, and musical notes make up a great deal of magical lore.
                1. Particular objects, shapes, colors, scents, and images do work better than others to embody certain ideas.
                    1. But the most powerful spells are often improvised from materials that feel right or that simply happen to come to hand.
    2. Theory of Spellcasting
        1. Spells are an important aspect of magical training.
            1. They require the use of the combined faculties of relaxation, visualization, concentration and projection.
                1. The casting of spells provides practice in coordinating these skills and developing them further.
        2. Spells are extremely sophisticated psychological tools that have subtle, but important, effects on a person's inner growth.
            1. Spells may highlight otherwise hidden complexes of the person casting the spell.
                1. A person who has conflicts about success will find great difficulty in concentrating on a money spell.
                    1. Many times the practical results of a spell are far less important than the psychological insights that arise during the magical work.
                    2. Discovering our inner blocks and fears is the first step in overcoming them.
            2. Spells also go one step further than most forms of psychotherapy.
                1. They allow us not only to listen to and interpret the unconscious, but also to speak to it in the language it understands.
                    1. Symbols, images, and objects used in spells communicate directly with Younger Self, who is the guardian of our emotions and who is barely affected by the intellect.

2. We often understand our feelings and behavior but find ourselves unable to change them.
3. Through spells, we can attain the most important power - the power to change our lives.

3. Spellcasting also forces us to come to terms with the material world.
    1. Many people attracted to the spiritual path of the Craft find themselves uneasy with using magic for practical or material goals.
        1. Somehow it seems wrong to work magic for oneself, to want things and to get things.
            1. This is an attitude which is a holdover of the Judaeo-Christian world view that sees spirit and matter as separate and that identifies matter with evil and corruption.
        2. In the Craft, flesh, the material world, none of what is commonly thought of as matter is separate from spirit.
            1. The universe is made up of the Goddess who is manifest in all things.
            2. Union with the Goddess comes through embracing the material world and all the gifts that She has placed in it for us.
        3. Our major task on this plane of existence is to become masters of this realm of manifestation.
            1. We do not fight self-interest; we follow it, but with an awareness that transmutes it into something sacred.

3. Mechanics of Spellcasting
    1. Spellcasting is the lesser, not the greater magic; but the greater magic builds on the lesser.
        1. The paradox is that in spellcasting we may start out working with the personal self, but in order to work the magic we are forced to expand and recognize the Self that moves through all beings.
            1. Magic involves the deliberate self- identification with other objects and people.
                1. To do a healing, we must become the healer, the one who is healed, and the energy that is to do the healing.
                2. To attract love, we must be able to love ourselves and to become love its self.
    2. Spells work in two basic ways.
        1. The first is through suggestion
            1. Symbols and images implant certain ideas in Younger Self, or the subconscious mind.
                1. We are then influenced to actualize those ideas.
        2. Spells can also influence the external world.
            1. The theoretical model that witches use to explain the workings of magic is a clear one and coincides in many ways with the "new" physics.
                1. It is simply an elaborate but extremely useful metaphor.
                2. The metaphor is based on a world view that sees things not as fixed objects, but as vortexes of energy.
                3. The physical world is formed by the vortexes of energy, and if we cause a change in the energy patterns they, in turn, cause a change in the physical world.
            2. When our own energy is concentrated and channeled, it can move the broader energy currents.
                1. The images and objects used in spells are the channels. They are the vessels through which our power is poured, and by which it is shaped.

3. As energy is directed into the images we visualize, it gradually manifests physical form and takes shape in the material world.
    1. Directing energy is not a matter of simply emoting.
        1. Emotion can be likened to a strobe light which provides a very inconstant light.
        2. Directed energy is more like a laser beam.
            1. Even concentrated power is a small stream compared with the vast surges of energy that surround us.
            2. The most adept witch cannot be successful in all her spells. The opposing currents are often too strong.
4. The craft teaches to first identify the flow of energy and then to decide whether or not it is going where we want it to go.
    1. If not, then we can try to deflect it.
    2. Or, we may have to change our own course.
        1. Sensing the energy climate is a matter of intuition and experience.
            1. Some witches make a study of Astrology in an effort to plan their magical workings at the optimal times.
            2. Others prefer to work when they feel the time is right.
        2. Of all the planets, the Moon's influence on subtle energies is the strongest.
            1. Subtle power increases as the Moon waxes, so the time of the waxing Moon is best for spells involving growth or increase, such as money spells.
            2. The power peaks when the Moon is full and that is the best time for workings of culmination and love.
            3. During the waning Moon, power subsides and turns inward. The waning Moon's period is used for banishings, bindings, and discovering hidden secrets.
        3. The practical witch soon learns to adjust her spells to fit the time of the Moon. If, for example, she needs to do a money spell during the waning Moon, she would put a little 'english' on it and make it a poverty banishing spell.
5. Energy pursues the path of least resistance.
    1. Material results are more easily achieved on this plane of existence through physical actions that through magical workings.
        1. Example - it is simpler to lock your door than suffer the constant drain from maintaining psychic seals on your doors and windows while you are away from home.
            1. Of course once you have locked your door, you might feel more reassured by placing seals on it.
6. No magic spell is going to bring results unless channels are opened into the material world.
    1. A job spell is useless if you are not willing to go out and interview for jobs or at least let potential employers know that you are in the market for one.
    2. In the same vein, a healing spell is no substitute for medical care.
        1. Most medicine today can be broken down into two broad categories, emergency medicine and that which is not needed for immediate life-threatening situations.
            1. Emergency medicine has excelled at stabilizing the body's condition so that it can repair itself at it's own pace.
            2. Most other forms of medicine consist of treatment through surgery or chemotherapy or a combination of both.
            3. The procedures noted above work on the physical body and do not take the other levels into consideration.

4. Psychic healing works at healing the higher levels of the person so that the physical heals itself or allows the person to let go of their physical body if it cannot be repaired. In either case the choice rests with the person who is being healed and not the healer.

7. Visualization used in creating a spell should focus on the desired result not the individual steps leading up to the result.
    1. We give the spell free rein in how it goes about achieving the results with the understanding that it is not to bring harm to anyone or any being.
        1. For this reason, spells have a habit of working in very unexpected ways.
8. To assure that the power we have unleashed does not inadvertantly cause harm, we bind the spell.
    1. This serves to 'set' the form we have created so that the energy becomes fixed in the pattern we desire.
    2. The energy we project to others affects us even more strongly than the other person. This is because we have generated the energy, and thus we have become the object at which the energy is directed.
    3. If healing energy is sent out, then the health of the person casting the spell is enhanced.
        1. By the same token, any hex or curse that is sent out ALWAYS effects the person who sends it no matter whether it affected the person it was sent at or not.
9. Magic Is Not To Be Used To Gain Power Over Others.
    1. Magic is a technique used in developing your own 'power from within'. Spells that are directed at gaining power over others weakens the 'power from within'.
        1. Aside form the damage done to oneself, it is important for another reason.
            1. Many people who do not understand the laws of magic are afraid of being attacked magically and are given to paranoia.
            2. The witch's main stock-in-trade used to be removing a competitor's hexes and preparing charms to protect their clients.
            3. While true psychic attacks are EXTREMELY RARE a persons guilt makes up for any lack and after using 'forbidden' help, their paranoia leads them to seek protection from the same person they just turned to in desperation. Do your self a favor, and resist the temptation to 'help' these types.
        2. Most magical formularies consist of formulae gathered and tested by witches as well as many charms to protect the common man from those same witches who sold them their charms.

4. Times and Correspondences
    1. I mentioned earlier that timing and the right props are considered important in spellcasting.
        1. For your convenience there is a Table of Hours included at the end of this lesson.
            1. Keep in mind that all times are Pacific Standard Time.
                1. You will need to adjust for different time zones and those periods of Daylight Savings Time as may be in effect in your area.
        2. Over the years, systems of Correspondences were developed which assigned certain attributes and aspects to the seven ancient planets of Astrology.
            1. Each planet was assigned a God or Goddess, who embodies the attributes the ancients wished to invoke.
                1. Each of the Gods and Goddesses were assigned an hour of the day, color, incense, metal, number, signature, plant, mineral, musical note, and animal or bird.
                2. There is a Table of Correspondences in the back of The Spiral Dance.

5. General Guidelines for Casting Spells

1. Set aside a room for your magical work.
    1. Decorate it with things that put you in a magical mood.
        1. Remember to use things that stimulate all five of your physical senses.
            1. Some obvious things would be the use of appropriate colors for sight, incense for scent music for hearing, wines for taste, and textures for feel.
2. If you do not have a room you can set aside exclusively for your magical work then choose a room that can be locked while you do your work.
    1. This will allow you to work undisturbed.
        1. In any case you should clean your work area periodically with a purifying powder/floorwash to keep away negative vibrations.
3. Set up an altar to be used as your worktable.
    1. It's size and shape should be those that appeal to you.
        1. Placing candles and other items that assist you to concentrate on the work at hand is a good practice.
            1. Some people like to cover their altar with a white cloth and place fresh cut flowers on it every day.
4. Always use the best candles, oils, and incenses that you can afford, or make your own.
    1. Scrimping on materials has a negative effect on the subconscious.
        1. Don't forget that the subconscious is very good at making do with raw materials that it can shape to it's own use.
5. Never cast a spell until you have a clear and concise picture of what it is you wish to accomplish.
    1. This ties in with the saying "Be careful what you wish for, you just might get it."
6. Always ground out any extra energy you raise for the spell, and bind the spell so that it expires within the pre- determined amount of time.
7. Once you have cast the spell do not discuss it with any one until after it has worked.
    1. Most spells peter out because the person who casts it boasts about it to so many people, that the spell is robbed of power before it has a chance to work.
        1. The ancient bond placed on the magician was to dare, to know and to keep silent.

4. A Basic Formulary
    1. Preparation of candles
        1. Types of candles
            1. Votives
                1. Short and stubby. Usually burned in a small cup or container.
                    1. Used to provide a light for several hours.
                    2. Less space consuming so more candles can be placed on the altar at the same time.
            2. Taper
                1. Long and slender. May be burned in a candle holder.
                    1. Very elegant and can be allowed to drip into a pie pan so that the drippings can be read in a manner similar to tea leaf reading.
                2. Come in many different lengths and thicknesses.
            3. Candle-in-a-jar
                1. Large, long-lasting candle, which is formed by pouring either colored wax into a clear glass container, or clear wax into a colored glass container.
                    1. When annointing the candle, only the top of the candle is annointed.
                2. This is probably the safest candle to leave burning unattended, provided the maker of the candle took care to ensure that the wick runs in the center of the candle.
                    1. Although leaving any candle or open flame burning with on one around is considered dangerous and foolish.

4. Specialty Candles
    1. Candle-in-a-jar
        1. Candles dedicated to a christian Saint or to a Voodoo Loa. The designs, signatures and instructions on how to use the candle are printed on the glass container.
    2. Cross Candles
        1. Candles formed into the shape of a cross. Comes in black, white, green and red. Used as altar pieces for christian oriented work tables.
    3. Male and Female Figurine Candles
        1. Comes in black, white, green and red. Used to bind two people together or to separate them.
        2. Burned face to face & they melt into each other to bind.
        3. Burned back to back so that no wax mixes to bring about a banishment.
    4. Seven Day Knob Candles
        1. A candle which is cast so that its length is made of seven knobs. One knob is burned each day for the duration of the spell.
2. Colors
    1. The color of the candle should reflect the planetary aspect that is assigned to the incense you are going to use.
3. Annointing the Candle
    1. There are two general methods which are used to anoint the candle.
        1. The first consists of starting at the middle of the candle and annointing it to the top, and then going back to the middle you would anoint down toward the bottom.
            1. The principle behind this is that you are the center of the candle, sending your energy both upward into the spiritual planes and downward into the physical.
        2. The second method is to start at the top of the candle and draw an unbroken line down the side, under its base, and back up the other side.
            1. When you reach the top of the candle, you turn it 1/4 turn and trace another unbroken line in the previous manner so that the candle is 'tied' to your purpose
    2. When you are using a candle-in-a-jar you would anoint it by placing your moistened finger inside and rubbing clockwise, or counterclockwise as needed, three times in a circle in three sets to make up nine.
        1. Here is one of the more popular rhymes used to focus your attention on what you are doing. Perhaps you have heard it before.
            1. "The wyrd sisters, hand in hand
               Posters of the Sea and Land
               Do go about and about
               Thrice to thine, and thrice to mine
               And thrice again to make up nine.
               Peace! The charm's wound up!"
4. Casting your own candles
    1. Most of todays candles are made from paraffin wax.
        1. Paraffin wax is sold in blocks in grocery stores for sealing the tops of homemade preserves.
    2. Coloring for the candles can be bought at an arts and crafts store or if you are not going to make a lot at one time, you can melt a colored crayon in the hot paraffin.

3. Molds for your candles should have smooth sides and should not break your heart if they have to be broken or cut off your candle with tin snips.
4. Lengths of wick can be bought or you can make your own by soaking cotton thread or string (not nylon) in a boric solution (the crystals may be obtained at your pharmacy) and then leaving it to dry.
5. When you are ready to make your candles, knock a small hole in the bottom of your mold and run your wick through it. Tie a knot in the wick at the outside bottom of the mold and apply some patching plaster to the inside of the mold to close the hole.
    1. Tie the other end of the wick to a nail or stick which is long enough to rest across the sides of the mold.
        1. Make sure the wick is taut so it is not wasted.
6. To safely melt the paraffin, place cut up lumps of it into the top of a cheap double boiler which is sitting in a water bath and heat the water bath slowly until the clumps of wax melt thoroughly.
    1. DO NOT place the wax into a pan which is resting directly on the heat source.
        1. Wax is flammable and very hard to extinguish if you start a fire in the pan with it.
    2. Once the paraffin is melted, add your coloring.
        1. If you wish to scent your candle, this is the time to add your essential oils.
        2. Herb oils and essences may be purchased in most pharmacies, herb stores, arts and crafts stores or occult supply stores.
        3. REMEMBER--the oils should be used with restraint or else your candle will stink like a cheap bar of soap.
7. The wax is poured into the mold a little at a time, say one fourth, and then allowed to cool and form a depression, then another fourth, and so on until the candle is entirely formed.
    1. Once the candle is poured, place it in a jug of cold water so that the candle may cool, but no water may enter the mold.
        1. When thoroughly cold, tip out the candle, trim the wick, and burnish the candles with a piece of cotton dipped in vegetable oil.

5. It is customary not to blow out magic candles.
    1. Candle snuffers are preferred to the use of wet fingertips or a plate smashed down on the wick.
        1. IT IS NOT A SAFE PRACTICE to leave a candle burning unattended in a closed up house.
            1. Even the seemingly safest candle can be knocked over by a stray animal or a gust of wind and start a fire in your home.

2. Preparation of Incense and Charcoal
    1. Types of Incense
        1. Oils
            1. Sprinkled on a fire or a glowing coal.
        2. Powdered
            1. Warmed in tiny braziers
                1. Require a glowing coal to ignite
        3. Small cones
            1. Also burned in a brazier
                1. Does not need to sit on a charcoal.
        4. Joss Sticks
            1. Burned by placing sand in a bowl and lodging the stick in the sand in an upright position.

5. Ribbons
    1. Made of inch-wide woven cotton ribbons.
        1. Burned in an ashtray.
6. Papers
    1. Specially treated papers which when lit are gently blown out and allowed to smolder in ashtrays.

2. Colors of Incenses
    1. The color is provided by the base and corresponds to the color assigned to the planets in the Table of Correspondences.
        1. Of course, it is up to you, after experimentation, to determine if the assigned colors work for you.

3. Bases and Recipes for each type of incense
    1. Most bases are made from the sawdust, or raspings, of wood.
        1. Ground cascarilla bark is used in most of the finer incenses because it gives off a weak musk smell when burned.
            1. It would not be unusual to find that the wood base of an incense was made from raspings of the tree that is sacred to the Intelligence of the planet for which the incense is prepared.
    2. The basic recipe for a wood base is as follows.
        1. 50% of the total volume of the incense in the form of raspings.
            1. Normally one ounce mixed with 2 ounces of powdered Benzoin and one ounce of Storax.
        2. 50% of the total volume of the incense in the form of finely ground spices, herbs, or coarsely ground resins.
            1. Normally about one ounce.
    3. Before mixing the base you would want to dye the raspings in a pot of clothing dye and allow them to dry fully in the sun.
        1. As the raspings start to dry you should spread them out on a drying board to ensure that they do not dry in clumps.
            1. Being careful to wear rubber gloves when you are handling the raspings during the dying process, and afterwards when you are spreading them out to dry, this will keep you from dying your hands as well.
    4. The base for making cones is as follows.
        1. 6 oz finely powdered charcoal 1 oz powdered Benzoin 1/2 oz Saltpeter 1/4 oz Tolu 1/4 oz of raspings.
        2. Enough mucilage of tragacanth or gum arabic to make a stiff paste.
        3. The solid ingredients are ground to a fine powder and mixed into the tragacanth.
        4. Gum tragacanth and gum arabic or acacia gum are the two principle glues used to hold powdered ingredients together.
        5. Mucilage of tragacanth is prepared by placing a tablespoon of powdered tragacanth into a container with 10 oz of water. If necessary, correct the consistency - you want a heavy paste that can be molded with your hands.
        6. Keep the mucilage well covered, so that it will remain soft.
        7. If the tragacanth or gum of arabic pastes become hard before you have a change to mold them they can be softened in a double boiler with gentle heat and constant stirring.
        8. When the oils and other powdered ingredients are added the mixture should form a manageable dough.

9. After the addition of the scented oils, the mixture is divided and rolled into small cones.
10. A cone shaped mold is handy to use as it is hard to get the exact shape just with your fingers - but not impossible.
    1. You have to work quite fast and keep the unused portion in a bowl covered with a damp cloth.
11. Set these little shapes aside to dry - which takes a day - and they are ready to ignite.

5. Joss sticks are difficult to make without a special press.
    1. You can usually obtain one in areas where there is a large oriental population.
    2. The idea is to make coils from the paste mixture prepared in the recipe for cones.
        1. You might roll slim snakes of the paste, place them on waxed paper and stick tiny twigs into one end so they will stand in an incense holder.
        2. You might also try rolling paste around a thick broom straw.
6. Sweet Ribbons are made with inch wide woven cotton ribbons like the ones used in upholstery repair.
    1. To ensure an even and slow burn in the ribbons, you should prepare a solution of 12 ozs of boiling water and 1 oz of saltpeter.
        1. Pull the ribbons through the solution until they are thoroughly saturated and set them aside in the sun to dry.
        2. Saltpeter (sodium nitrate) is obtainable from your druggist.
    2. After the ribbon is dried, it is pulled through a shallow tray of the perfume or oil you are using and dried again.
        1. To use, you cut off a length of ribbon and light one end.
        2. Blow out the fire and set the smoldering ribbon in an ashtray.
7. Armenian Incense Papers are prepared by cutting a large sheet of white blotting paper into about eight pieces.
    1. Pull each paper through the saltpeter solution prepared for the Sweet Ribbons, until each piece is thoroughly saturated. Hang the strips to dry.
        1. Macerate or soak a crushed vanilla bean in 8 ozs of vodka for a week, filter the solids. out.
        2. Add a few drops, to preference, of your favorite essence oils to the alcohol and mix this with 1 1/2 ozs of powdered benzoin and 1 oz of crushed sandalwood.
        3. Again, draw the papers through the resulting liquid and hang them to dry.
    2. When dry, cut them into inch wide strips and store them in waxed paper or foil.
        1. To perfume a room light the corner of one of the papers and immediately blow it out.
        2. It should smolder and give off it's scent.
        3. Leave the smoldering paper in an ashtray, until it has burned itself out.

4. Most incenses will burn by themselves, but oils and resinous incenses, like Frankincense and Myrrh, as well as most powdered incenses, require a glowing charcoal to provide heat for ignition.
    1. Most religious supply stores sell self-igniting charcoal in little round cakes which can be used whole or broken into smaller pieces.
        1. If you have a mind to, you can make your own charcoal and then treat it so that it will catch fire easily.
        2. To make your own charcoal, build a small fire, in a container which is airtight when it is closed, using wood chips purchased at the supermarket or pieces of bark from a nursery.

1. Once the wood is glowing red-hot, close the lid, and let the fire smother.
2. After the coals have cooled, from several hours to a few days, remove them and grind them up into a fine powder using the grating side of a kitchen grater.

3. To treat your charcoal for easy lighting and shaping into usable shapes you will need to prepare a solution of 30 ozs of water in which 1/2 oz of saltpeter has been dissolved.
    1. Add 30 ozs of the ground up charcoal to the previou solution and add just enough gum tragacanth or gum arabic to make a heavy paste.
    2. Form the paste into small squares or circles and make an indentation in the top of them with your thumb. This will form a cup to hold a pinch of incense.
4. To light your charcoal, hold a flame to the corner or edge of your square or circle.
    1. Lay the charcoal in an incense burner, which is filled at least 1/3 full with sand or ashes to prevent burning the table that it sits on.
    2. Wait until all the charcoal is glowing and then place a pinch of powdered incense or a small piece of resin on the coal.
    3. Be careful not to smother it with too much incense.

3. Formularies for the Planetary Incenses
    1. Moon Incense
        1. Wood base is made of Willow raspings, colored white or silver for use on the new moon, red or green on the full moon and black on the dark or waning moon.
            1. Mix equal parts of wormwood and camphor raspings to the wood base.
                1. Form into whichever form of incense you prefer. Don't forget you can shape it into the symbols that hold special meaning to you. Example: making small crescent moons using the recipe for cones would be appropriate.
    2. Sun Incense
        1. Wood base is made of acacia, bay laurel, ash, birch or broom raspings and colored gold or yellow.
            1. Mix equal parts of coarsely ground Frankincense and Myrrh.
                1. It is best to form these into cones so that they burn more evenly.
    3. Mercury Incense
        1. Wood base is made of hazel, ash, or almond raspings and colored violet.
            1. Mix equal parts of gum mastic and cinnamon.
                1. Powder or cones will work just as well.
    4. Venus Incense
        1. Wood base is made of apple or quince raspings and colored green, indigo, or rose red.
            1. Mixing equal parts of finely ground lavender, chamomile, cinnamon, orris root, and rose petals. add musk and patchouli oil to your liking. Best prepared as a powdered incense.
    5. Mars Incense
        1. Wood base is made of holly or kerm-oak raspings and colored blood red.
            1. Mix 4 parts coarse ground Dragons Blood resin with 4 parts ground Rue, 1 part Ginger, 1 part coarse ground peppercorns, and a pinch of sulfur.
                1. Best prepared as a powdered incense.
    6. Jupiter Incense
        1. Wood base is made of oak, olive, or terebinth raspings and colored a deep, or royal blue.
            1. Mix equal parts of finely ground anise, mint, hyssop, chervil, liverwort, and juniper.
                1. Makes an excellent powdered incense.
    7. Saturn Incense

1. Wood base is made of alder or pomegranite raspings and colored black or blue.
    1. Mix 4 parts of coarse ground myrrh, 1 part elderberry, 1 part cypress, 1 part yew, and 1 part patchouli raspings.
        1. Burns best as a powder, if it is finely mixed. Cones are better if you cannot mix them well enough.

4. Using Spices as Incense
    1. Once it was very common to use spices to perfume a room or house.
        1. Popular spices such as cinnamon, allspice, ginger, cloves, or rosemary leave a room smelling very pleasant.
            1. Heat up about 1/4 of a teaspoonful of a good vegetable cooking oil and stir in your spices.
                1. As soon as the mixture starts to smoke, remove it from the heat and walk about the room with the pan of hot spices.

5. Preparation of Essence Oils
    1. Methods of Extraction
        1. The three most used methods of extracting essence oils from plants are: distillation, enfleurage and maceration.
        2. Distillation is the most common method of extraction and works well on leaves, bark, roots, seeds, and tough flowers such as roses and lavender. This method is not, however, suitable for the more delicate flowers.
            1. The basic apparatus for distillation consists of a still or retort, in which the materials are heated over a boiling liquid, a condenser to cool and condense the resulting vapor carrying the oils, and a receiver to collect the distilled liquid.
                1. Gather and cut up about 60-80 grams of plant material as best you can and place it in the retort, where the contents are steamed by boiling water.
                2. As the steam passes over the plant material it causes the moisture in the plants to escape, carrying the essential oils along with it.
                3. The vapor enters into the condenser where it cools and condenses into tiny droplets which slide down the collector into a vial.
                4. Generally, the first ounce is pure oil and the rest is suitable for toilet water.
        3. Enfluerage is an extraction which uses no heat and is best applied to the removal of essence oils from delicate flowers like violets, lily of the valley, and mignonette.
            1. Enfluerage is based on the principle that essential oils are absorbed by other fats and oils.
                1. Shallow trays are greased on both sides with purifies fat and fresh blossoms are spread thickly between them.
                2. Every few days the spent flowers are removed and replaced with fresh ones until, in about 4 weeks, the fat is saturated with the flower oil. You now have Pomade.
            2. The oil is then extracted from the fat by mixing it with unscented vodka, surgical alcohol or brandy.
                1. The oil will dissolve in the alcohol and can be removed by placing the container of fat, essence oil and alcohol in a cold water bath.
                2. This is prepared by taking a container full of ice water, which is larger than you oil container, and placing the oil container in it.
                3. The fat will congeal and the alcohol, with the essence oil, can be poured into a suitable container.
            3. Sometimes cloths soaked in olive oil are used instead of trays, the blossoms being replaced as necessary until the olive oil is fully charged with the perfume.

1. Then the oil is squeezed from the cloths and the essential oils separated with alcohol as in the earlier procedure.
4. Maceration is a similar and quicker method of extraction used for less fragile flowers.
    1. Successive batches of fresh flowers are left to soak in warm fat for several days, until the fat is strongly impregnated.
        1. As before, the oils are washed out of the fat by the alcohol.
2. Mixing Essence Oils
    1. When mixing essence oils for use as scents on the body, you will want to dilute the pure essence oil with 50% olive oil or light mineral oil.
        1. This extends your essence oils and prevents the body oil from being too overpowering.
            1. When applying body oils you should place a small drop over those places where the blood vessels run close to the surface of the skin so that as your blood runs hot the scent radiates from you.
    2. In working specific spells, it might be necessary to use five or more oils to cover all the bases.
6. Formula for an Annointing Oil
    1. This oil is generally utilized to bless candles before they are used in a ceremony, and is said to magnetize the candles or to give them more occult strength.
        1. This oil can also be used to wipe down an altar or a worship room.
            1. Determine the total volume of oil you wish to make, mix 50% of the total in a good quality olive oil or light mineral oil with a 50% blend of the following oils:
                1. Patchouli Oil
                2. Cinnamon oil
                3. Verbena oil
            2. Try to obtain as pure an oil as possible for each ingredient.
                1. Mix the patchouli, cinnamon, and verbena in equal amounts, so that the total is 50% of the total volume.
7. A Word of Caution
    1. Some people have allergic reactions to essence oils.
        1. Never use oils or blends of oils in large amounts until you have tried a small amount on your skin to be sure you are not allergic to them.

End Of Lesson 7

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